necessarily permanent, even though prolonged, and souls, having passed through their punishment, may have deliverance from them. The Bodhisattva Wen-shu (Manjusri) is regarded as the embodiment of wisdom. P'u-hsien (Samantabhadra), the "all gracious," usually depicted as riding on an elephant, is a bodhisattva who is highly thought of. The list might be much lengthened.

Both of the two main divisions of Buddhism, Hinayana (Chinese *Hsiao Skeng)* and Mahayana (Chinese *Ta Sheng),* as we have seen, have made their influence felt in China and have more or less coalesced. Mahayana, however, has decidedly predominated. The Chinese enumerate ten schools or sects of Buddhism which either have originated or have gained a following in the country. However, at least four are no longer to be found iu China, though their influence is supposed to persist, and no new one has come into existence for centuries. Those that remain have partly interpenetrated one another and have had some of their lines of separation blurred. Professed adherents of more than one school may be found living peaceably together in the same monastery. This failure to produce new divisions and this dimming of distinctions is due chiefly not to carefully reasoned and vigorous tolerance but to haziness in thinking and flabbiness of conviction and is further evidence of the decay of the faith. Accounts of the origin and chief tenets of the more influential of the sects have been given earlier and need no repetition. In monasteries the Ch'an is still the most widespread. A large majority of the monks belong to it. Among the monks T'ien T'ai is probably next in importance. Among the laity the Pure Land school is by far the most

popular.

Buddhism in China has a vast literature. Its canon is called in Chinese the *San Tsang (Tripitaka).* In the standard collections are both Hinayana and Mahayana works. It is divided into *Cking (Sutras)*; *Lti (Vinaya),* largely on asceticism, ritual, and monastic discipline; *Lun (Abhidharma),* largely philosophy; and *Tsa,* miscellaneous works. The *San Tsang* ought probably not to be called a canon in the strict sense of that word, but rather a collection of standard works. Twelve collections have been made by imperial order, the last in the eighteenth century, and each differs somewhat from the others, either through the addition or